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THE RENOWNED "MARINE PARADE AND CHAIN PIER, BRIGHTON,"

PORTRAITS; OIL SKETCHES OF LANDSCAPES, CLOUDS, SEASCAPES; WATER-COLOURS, PENCIL DRAWINGS, ETC.

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PREFACE

The collection catalogued in the following pages forms probably the most important sale of Constable's works that has ever taken place, including not only one of Constable's great masterpieces but some twenty portraits and oil-sketches and some sixty water-colours and drawings.

Dr. H. A. C. Gregory has for years searched with single-minded enthusiasm for fine Constable material: as he has collected, so he has weeded out of his collection any item which from his acquired knowledge or from the criticisms of the foremost specialists on Constable he has come to consider of doubtful authenticity.

Many items in the collection have been shown to an appreciative public in Arts Council Exhibitions up and down the country. The great "Marine Parade" has been more rarely exhibited since Constable's day, but it was included in the Exhibition of British Art at Burlington House in 1934 and was exhibited in the "Masterpieces of English Painting" Exhibition in the United States in 1946.

Now that Constable has been recognised as the starting point of the Impressionist movement, the taste of the public has comparatively recently veered from the highly-finished Exhibition pieces of his later years to the productions of his middle period, and especially to the brilliant and highly personal sketches of cloudscapes and countryside which came as a revelation to so many at the time of the Exhibition at the Victoria and Albert Museum in 1946.

The most important picture in this collection, the "Marine Parade and Chain Pier, Brighton", is a consummate example of Constable's work at the height of his powers. It is said that it was in part painted (under considerable difficulties) in the open air, in face of the subject itself; and certainly this painting has an exceptional feeling for nature and for atmosphere.

Almost since Constable's day it has remained known but rarely seen in the Sheepshanks Collection. It has recently been subjected to an exceptionally careful process of cleaning. As the picture was in very fine condition, no more was necessary than the removal of old discoloured varnish. Apart from a brief showing at the Tate Gallery, it has never been seen by the public in this country since its full range of colour was revealed by the cleaning.

SOTHEBY & CO.

CATALOGUE

OF

THE CELEBRATED COLLECTION OF PAINTINGS, SKETCHES, WATER-COLOURS AND DRAWINGS BY JOHN CONSTABLE, R.A.

The Property of Dr. H. A. C. Gregory, M.C.

ALSO

PICTURES AND WATER-COLOURS BY ENGLISH ARTISTS FINE MODERN PAINTINGS

DAY OF SALE:

Wednesday, 20th July, 1949

AT **ELEVEN** O'CLOCK PRECISELY

DRAWINGS

Framed

R. P. BONINGTON.

1 A Rocky Coast Scene, with figures, *black and red chalk heightened with white on buff paper* 4¼*in. by* 10½*in.*

*** From the Collection of the Earl of Normanton.

R. P. BONINGTON.

2 Pierre Pertuis: a country road running through a quarry, a view on to a village and meadows through an arch in the rock, *black chalk heightened with white on buff paper* 4¾*in. by* 6⅛*in.*

R. P. BONINGTON.

3 Portrait of a Young Girl, in a large brown head-dress, half-length turned to the left 4½*in. by* 2⅞*in.*

R. P. BONINGTON.

4 The Fishing Village: figures on the beach and sailing boats near the shore, a breakwater with fishing baskets in the right foreground 8½*in. by* 6¼*in.*

R. P. Bonington.

5 The Seine near Mantes : a river landscape with barges, meadows and trees on the far bank and a distant view of a bridge and Notre Dame de Mantes, *pen and sepia wash* 5¼*in. by* 8¼*in.*

*** A Sketch for " The Seine near Mantes ", at the Wallace Collection.
This and the following lot were wedding presents in 1843 from Queen Victoria to her niece Princess Clementine, daughter of King Louis Philippe, on the occasion of her marriage to Prince Albert's nephew, the Duke of Saxe-Coburg Gotha. Princess Clementine was an accomplished amateur artist, her tutor being William Callow.

5A Normandy Coast : figures on the sands, low tide, cliffs stretching away to the distance, cloudy sky

*** See note to preceding lot.

R. P. Bonington.

6 Normandy Coast : fisherwomen on the beach, sailing boats in shallow water off shore, two women are seated on a rock in the foreground, others are walking towards the water with fishing baskets over their shoulders 4⅜*in. by* 7⅛*in.*

*** Exhibited : Loan Exhibition of Pictures and Drawings by R. P. Bonington, Wm. B. Paterson's Gallery, June-July, 1913, No. 43.

[*See* Illustration]

R. P. Bonington.

7 Flood Tide, *brown wash* 3¾*in. by* 6½*in.*

*** From the Collection of Sir Michael Sadler, K.C.S.I., C.B.
Exhibited : *R. P. Bonington and his Circle*, Burlington Fine Arts Club, Summer, 1937.
This seems to be a sketch for the *Sea Piece*, no. 273 at the Wallace Collection.

[*See* Illustration]

R. P. Bonington (Attributed to).

8 A Coast Scene, with figures on the beach and numerous sailing boats 8¾*in. by* 13*in.*

*** Isabey has been suggested as author for this attractive seascape.

Sir D. Y. Cameron.

9 Study of a Beech Tree, *signed, pencil* 8½*in. by* 13½*in.*

Peter de Wint, R.W.S.

10 A Mountain Valley, with trees and a figure in the foreground 7¾*in. by* 12¼*in.*

Lambert Doomer.

11 A Village Scene, with a windmill and figures on a path, *pen and ink and wash* 7⅜*in. by* 10⅞*in.*

F. L. T. Francia.

12 Sailing Boats in a rough sea off shore $4\frac{1}{2}$*in. by* $8\frac{1}{4}$*in.*

Thomas Gainsborough, R.A.

13 A Hilly Landscape with houses amongst trees and a view on to a mountain in the background, *pencil and grey wash* $9\frac{1}{2}$*in. by* $14\frac{1}{2}$*in.*

Thomas Gainsborough, R.A.

14 Landscape with cattle on a hilly bank near a watering place, *black and brown chalk heightened with white on buff paper* $10\frac{3}{8}$*in. by* $12\frac{3}{4}$*in.*

*** From the Collection of J. F. Keane.

Thomas Gainsborough, R.A.

15 A Pastoral Landscape : a view of hilly country, with two cows standing under a bank lined with trees left and sheep on open grassland on the right, *black chalk and grey wash, heightened with white on buff paper* 10*in. by* $12\frac{1}{2}$*in.*

*** From the Collection of Arthur Kay.
Exhibited : Bradford, 1904.
Gainsborough Memorial Exhibition, Ipswich, 1927, no. 128.
Reproduced : Lord Ronald Sutherland-Gower, *Gainsborough*, 1903, p. 8.
See : Mary Woodall, *Gainsborough's Landscape Drawings*, p. 110, no. 81.

Thomas Gainsborough, R.A.

16 Near a Church : a group of buildings, with a church and manor house ; a flag is flying close to the house. In the foreground are trees and a stone archway, *black chalk heightened with white on buff paper* 6*in. by* $8\frac{1}{4}$*in.*

Thomas Gainsborough, R.A.

17 A Landscape near Kingston : in the foreground a shepherd with his sheep ; a ruined hut and a wooded hill beyond him, *black chalk and water-colour, inscribed in ink " Near Kingston "* 5*in. by* $7\frac{3}{8}$*in.*

Thomas Gainsborough, R.A.

18 The Leaning Tree : a river landscape, with a wooded bank to the right, and a ruined tower in the distance, *black chalk and grey wash, heightened with white, on blue paper* $6\frac{3}{4}$*in. by* $8\frac{5}{8}$*in.*

Thomas Gainsborough, R.A.

19 Entrance to a Large House : a number of outbuildings, with a wall and trees in the foreground, *black chalk heightened with white on buff paper* 6*in. by* $8\frac{3}{8}$*in.*

Thomas Girtin.

20 Wharfedale : an extensive view across the valley, a church in the middle distance and rising ground beyond $6\frac{3}{4}$*in. by* $10\frac{3}{4}$*in.*

Thomas Girtin.

21 Trees on the Banks of a Lake, with a view on to a town and distant hills beyond $4\frac{3}{4}$*in. by* $5\frac{7}{8}$*in.*

*** From the Collections of Herbert Horne and Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

THOMAS GIRTIN.

22 Hilly Landscape : a view across a valley to a range of high mountains
$3\frac{3}{8}$*in. by* $5\frac{1}{2}$*in.*

*** From the Collections of Herbert Horne and Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

THOMAS GIRTIN.

23 The Old Mill House : trees and bushes in the foreground, and two figures to the right, *dated* 1801 $16\frac{1}{8}$*in. by* $7\frac{3}{8}$*in.*

J. M. W. TURNER, R.A.

24 Swiss Landscape : a view of a river valley, mountains rising steeply on either side, a small hamlet in the foreground $9\frac{1}{8}$*in. by* $14\frac{5}{8}$*in.*

CORNELIUS VARLEY.

25 St. Pauls Cathedral and Blackfriars Bridge $9\frac{1}{2}$*in. by* $16\frac{3}{4}$*in.*

JOHN VARLEY.

26 Rochester : the town seen across the river, the stone bridge and the castle on the right, figures resting on the near bank in the foreground
$10\frac{1}{2}$*in. by* $14\frac{5}{8}$*in.*

JOHN VARLEY.

27 Wooded Landscape, with a river, an extensive view over a plain to a ridge of mountains beyond, *signed and dated*, 1848 9*in. by* $14\frac{3}{8}$*in.*

F. W. WATTS.

28 Harvesting : figures loading corn and gleaning $6\frac{3}{4}$*in. by* $9\frac{3}{4}$*in.*

FRANCESCO ZUCCARELLI, R.A.

29 Diana at the Bath, with nymphs on the steps of a fountain, *pen and ink and grey wash, heightened with white body colour* $9\frac{7}{8}$*in. by* $13\frac{1}{2}$*in.*

PAINTINGS

SIR F. BRANGWYN, A.R.A.

30 The Guitar Player : sketch of a man, sitting on a table, his legs crossed, another figure behind him, *signed with initials* $16\frac{1}{2}$*in. by* $12\frac{1}{4}$*in.*

J. S. COTMAN.

31 Draining Mills at Cowland, Lincolnshire : four mills standing in a row, which stretches into the distance, a watergate in the foreground with the figure of a man, the sun is breaking through heavy grey clouds and lights up the mill towers, *signed, on panel* 24*in. by* $19\frac{1}{2}$*in.*

THOMAS GAINSBOROUGH, R.A.

32 Landscape with a Cornfield and a Cottage, figures on a grassy bank near a lane, woods and hills in the background $10\frac{3}{8}$*in. by* $17\frac{1}{8}$*in.*

THOMAS GAINSBOROUGH, R.A.

33 Mountain Landscape : three cows and a shepherd at a watering place surrounded by rocks, the figure of a man on a path leading up hill in the background, *paper on panel* 6*in.* *by* 9*in.*

GEORGE HILDITCH.

34 The Wick, Richmond Hill : figures in the shade of trees on the road, and coming up the hill, a view on to the valley on the right, *on panel* 5⅛*in.* *by* 9*in.*

ALESSANDRO MAGNASCO.

35 A Romantic Landscape, with shepherds resting under trees in the foreground and a view on to mountains across a valley 28*in.* *by* 22½*in.*

R. W. SICKERT, R.A.

36 Mr. Sheepshanks' House at Bath 13½*in.* *by* 9½*in.*

*** From the Collection of Harcourt Johnstone, Esq.
Exhibited : Exhibition of Contemporary Paintings, Leicester Galleries, February, 1931.

R. W. SICKERT, R.A.

37 Rosalind and Orlando : Peggy Ashcroft as Rosalind, Mr. Fox as Orlando, *signed, inscribed " The Wells "*

*** From the Collection of the Earl of Sandwich.
Exhibited : British Council, Empire Exhibition, Johannesburg.

R. W. SICKERT, R.A., 1914.

38 The Promenade in Dieppe, August 1914, *on board* 7*in.* *by* 9*in.*

R. W. SICKERT, R.A.

39 The Haunted House, Dieppe, *on panel* 7⅝*in.* *by* 5⅜*in.*

ALFRED STEVENS, 1891.

40 Honfleur : the cliffs seen from the sea, with a steamer off shore, *on panel* 12½*in.* *by* 15⅝*in.*

*** From the Collection of Sir Hugh Walpole.
Exhibited : Exhibition of the Collection of the late Sir Hugh Walpole, Leicester Galleries, 1945, no. 79.

MAURICE UTRILLO.

41 The Barracks : a rectangular courtyard divided by a low wall, two trees and a group of figures, *signed* 23½*in.* *by* 31¼*in.*

[*See* ILLUSTRATION]

F. W. WATTS.

42 A View of Little Hempston near Totnes : a stone bridge across a stream with a horse and figures of peasants in the foreground, a row of cottages on the left, a view on to a hill to the right 4¼*in.* *by* 6½*in.*

RICHARD WILSON, R.A.

43 The Old Bridge at Shrewsbury : sailing boats on the river, figures on the bank, and a view of the castle in the background 17½*in.* *by* 20½*in.*

WORKS BY JOHN CONSTABLE, R.A.

NOTE

The book most often referred to in the compilation of this Catalogue is C. R. Leslie's *Memoirs of the Life of John Constable, R.A.*, edited by the Hon. Andrew Shirley, London, 1937, which is quoted throughout as *Shirley*. The following exhibitions: " John Constable, Aldeburgh Festival Exhibition, 1948 ", and " An Exhibition of Sketches and Drawings by John Constable from the Collection of Dr. H. A. C. Gregory, M.C., The Art Council of Great Britain, 1949 " are quoted as : *"Aldeburgh Festival Exhibition*, 1948 " and " *Arts Council Exhibition*, 1949 ".

DRAWINGS

In Portfolio

44 Landscape with Trees, *pencil and grey wash* 5¾*in. by* 9¼*in.*
** This and the following seven lots are pages from a sketchbook.

45 A Study of Trees, *pencil and grey wash* 5 11/16*in. by* 5⅜*in.*
** See note to lot 44.

46 A Wooded Country Road, with buildings on the right, *pencil and grey wash* 6*in. by* 7⅜*in.*
** See note to lot 44.

47 A Study of Trees in a meadow, *pencil and grey wash* 5½*in. by* 9*in.*
** See note to lot 44.

48 Trees in a woodland glade, *pencil and grey wash* 5⅝*in. by* 9½*in.*
** See note to lot 44.

49 Landscape with Trees and a view of a valley, *pencil and grey wash* 5⅝*in. by* 9*in.*
** See note to lot 44.

50 Landscape with Trees by the edge of a Lake, *pencil and grey wash* 5¾*in. by* 9½*in.*
** See note to lot 44.

51 A View of a Lake, surrounded by a low ridge of hills, *pen and ink and grey wash* 6⅞*in. by* 7¼*in.*
** See note to lot 44.

JOHN CONSTABLE (*contd.*)

52 A Cottage and Outhouses at the edge of a wood, *pencil and grey wash* $8\frac{1}{8}$*in. by* $9\frac{7}{8}$*in.*

53 A Windmill and Cottages, *pencil, strengthened with black chalk* $4\frac{3}{16}$*in. by* $6\frac{7}{8}$*in.*

*** Inscribed : " *Cs* " and indistinctly dated.

54 A Barn at the edge of a wood, *black chalk on buff paper* $6\frac{3}{8}$*in. by* $10\frac{1}{4}$*in.*

*** Inscribed : " June 22, 1802 ".

55 Landscape with a Fallen Tree : a view from a wood to cottages on the far side of a valley, *pencil* $4\frac{3}{4}$*in. by* $5\frac{3}{8}$*in.*

*** Inscribed : " May 23 1816 8 morning ". This was four days after Golding Constable's death at East Bergholt.

Study of a Fence with a grazing horse, *pencil* $3\frac{5}{8}$*in. by* $4\frac{5}{8}$*in.*

*** Inscribed : " 20 Apr. 18 ".

two on one mount

56 A View of a Suffolk Church, seen across meadows with trees, *pencil*, $3\frac{9}{16}$*in. by* $3\frac{11}{16}$*in.*

East Bergholt Church seen through an arcade of trees, *pencil on blue paper, heightened with white*, $4\frac{5}{8}$*in. by* 4*in.* *two on one mount*

57 A Study of Trees, *black chalk* $4\frac{1}{2}$*in. by* $3\frac{1}{8}$*in.*

*** On the back, *in pen and bistre*, a faint study of a peasant woman leaning on a stick (Dutch, 17th Century ?).

58 Study of a Tree-trunk standing on a bank with trees lining a field in the background, *pencil* $6\frac{3}{4}$*in. by* $4\frac{7}{16}$*in.*

59 Study of Maria Constable, head and shoulders seen from the back, *pencil* $4\frac{1}{2}$*in. by* $3\frac{1}{4}$*in.*

*** Inscribed : " Maria 1819 ".

60 A View of a Field, bordered with hedgerows and trees and rising ground beyond; two birds rising from bushes in the foreground, *black chalk heightened with white on buff paper* $9\frac{3}{4}$*in. by* $11\frac{3}{4}$*in.*

61 A River Landscape : a group of tall trees on the left, a bend of the river with willows on the far bank on the right, in the background a hill with a castle, *pencil on grey paper* $7\frac{5}{16}$*in. by* $12\frac{1}{2}$*in.*

62 A Cloudy Sky over treetops, *pencil* $6\frac{7}{8}$*in. by* $9\frac{1}{2}$*in.*

Framed

JOHN CONSTABLE (*contd.*)

63 A View of Derwent Dale, Derbyshire : across a stretch of grassland and undergrowth the Valley, bordered by hills, is seen stretching into the distance, *pen and sepia wash* $6\frac{1}{2}$*in. by* 10*in.*

*** Inscribed : " Derwent Dale Aug. 8 ".
Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings no. 29.
Arts Council Exhibition, 1949, no. 22.

*** Constable went to Derbyshire in 1801. A number of pages from a sketch-book of this tour, to which this drawing belongs, are in the Victoria and Albert Museum.

64 A View near Derwent Dale : an extensive view over a succession of hills lined with trees and hedgerows, a rustic building in the right foreground, *sepia wash* $6\frac{1}{2}$*in. by* $10\frac{1}{16}$*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, no. 23.
Arts Council Exhibition, 1949, no. 23.

65 A View of Baslow in Derbyshire : the Church seen across the river which stretches from right to left, a three-arched bridge and houses on the near bank, *pencil heightened with white on blue paper* $10\frac{3}{8}$*in. by* $13\frac{5}{8}$*in.*

*** Inscribed : " Baslow Augt. 14 1801 ".
Exhibited : Aldeburgh Festival Exhibition, 1948, no. 19.
Arts Council Exhibition, 1949, no. 24.
The medium is different from that used in the other drawings of Constable's Derbyshire tour.

66 A Path in the Hills, running between high banks, from the left foreground to a crest in the middle distance ; a group of tall trees on the left, two smaller trees on the right, a view on to a distant hill in the background, *black chalk on buff paper* $16\frac{3}{8}$*in. by* $11\frac{7}{8}$*in.*

*** From the Collection of P. M. Turner.
Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 22.
Arts Council Exhibition, 1949, no. 25.
Shirley, page 33, lists this drawing under the year 1802.

67 Mountain Path with a Peasant : the track, bordered by gnarled tree-trunks, curves in the foreground to the left, the figure is seen from the back carrying a bundle, a range of wooded hills in the background, *black chalk and wash* $10\frac{1}{4}$*in. by* $13\frac{15}{16}$*in.*

JOHN CONSTABLE (*contd.*)

68 An Artist sketching a Landscape, seen from the side, turned slightly away from the spectator, sitting near a table on which the picture is resting, *pencil and black chalk* 6½*in. by* 3 15/16*in.*

*** From the Collections of J. P. Heseltine and P. M. Turner.
Exhibited: Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, No. 94.
Aldeburgh Festival Exhibition, 1948, Drawings, no. 28.
Arts Council Exhibition, 1949, no. 30.
Dated by Shirley 1801; the Arts Council Catalogue suggests it might be later.

[*See* ILLUSTRATION]

69 A Sketch of Jessie Harden and her children at the piano: she is sitting on the left with a little girl seated on her right, another is standing behind them her right arm resting on her sister's shoulder, *pencil* 5⅜*in. by* 9¼*in.*

*** Exhibited: Arts Council Exhibition, 1949, no. 31.
This sketch must have been done in the Autumn of 1806, when Constable was a guest of John Harden at Brathay Hall in the Lake District (see B. and N. Clay, *Constable's Visit to the Lakes in* 1806, *Country Life*, 16 April, 1938).

70 A Valley in the Lake District, with a two-arched stone bridge over a stream, hills rising steeply on either side, the figure of a woman on a path in the foreground, *pencil and wash, inscribed*: "*Oct.* 10 1806", *recto*; a Mountainous Valley in the Lake District with cattle and figures, *pencil, inscribed*: "*Borrowdale, Sep* 30 1806—*evening*", *verso* 9¼*in. by* 13 15/16*in.*

71 A View in the Lake District: the mountains are rising gently from a lake, which is seen across a low wall on the near shore, a sailing boat on the water, a house surrounded by meadows and trees on the far bank, *pencil* 9⅛*in. by* 14⅛*in.*

72 Landscape in the Lake District: a view on to a mountain range across a narrow stretch of water bordered by meadows and trees; stormy sky, *pencil and sepia wash, squared for transfer* 6 7/16*in. by* 14 3/16*in.*

*** Exhibited: Arts Council Exhibition, 1949, no. 32.

73 A Farm at Buxted: farm buildings seen from the back, trees, a path and bushes in the foreground, *black chalk and wash, heightened with white* 9*in. by* 7*in.*

74 Higham: a cottage and outbuildings amongst trees, a stretch of grassland in the foreground, a wooden footbridge over a ditch leading to the house on the right, *pencil, pen and grey wash* 6⅞*in. by* 11⅝*in.*

*** Inscribed on the back "Higham 1798".
Exhibited: Arts Council Exhibition, 1949, no. 20.
Higham is near the confluence of the rivers Brent and Stour, west of East Bergholt (Arts Council Catalogue).

JOHN CONSTABLE (*contd.*)

75 A Stream with a Wooden Bridge, the river is stretching from the right foreground to a bend on the left, a high wooded bank on the far side, *black chalk on buff paper* 10$\frac{7}{8}$*in. by* 14$\frac{3}{16}$*in.*

*** Inscribed on the back : "On the Stour ".
Exhibited : Arts Council Exhibition, 1949, no. 26.

76 West End Lane : a view of meadows sloping into a valley, seen through trees, *pencil* 4$\frac{5}{8}$*in. by* 3$\frac{1}{8}$*in.*

*** Inscribed at the back : " Coming down West End Lane, 5 o'clock ".
Evening Landscape with a windmill and trees, *pencil* 3$\frac{5}{8}$*in. by* 5$\frac{1}{8}$*in.*
A Study of two Sailing Boats, laid up on the beach, *pencil* 4$\frac{1}{8}$*in. by* 3$\frac{1}{8}$*in.*
A Mountain View, seen between two rocky peaks, *pencil, pen and wash* 4$\frac{3}{4}$*in. by* 3$\frac{1}{8}$*in.*
four on one mount

77 A Wooded Lane : tall trees and the remains of a wooden fence in a clearing to the right, a low bank covered with bushes on the left, *black chalk* 12$\frac{1}{8}$*in. by* 18*in.*

*** Inscribed : " J. Constable ".
Exhibited : Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, no. 97.
Arts Council Exhibition, 1949, no. 28.

[*See* ILLUSTRATION]

78 Farmhouse near a River : the river bordered by high banks and trees on the right, farmbuildings on the left, *black chalk* 7$\frac{3}{4}$*in. by* 10*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 13.
Arts Council Exhibition, 1949, no. 27.
This may be a sketch of Glebe Farm (Arts Council Catalogue).

79 A View of the Thames in Oxfordshire : an extensive view over the valley with the river winding amongst fields and trees and a ridge of hills in the background, *pencil* 9$\frac{7}{16}$*in. by* 13$\frac{11}{16}$*in.*
The paper has a watermark of 1801.

*** Exhibited : Aldeburgh Festival Exhibition, 1948, no. 6.
Arts Council Exhibition, 1949, no. 29.

80 A River Scene with Boats : the river in the foreground, cottages and a path running up a wooded hill on the opposite bank, *pencil* 4$\frac{5}{8}$*in. by* 7$\frac{3}{8}$*in.*

*** Exhibited : Constable Centenary Exhibition, Messrs. Wildenstein, 1937, no. 98.

81 A Shipping Scene with Sailing Yachts, *black chalk, heightened with white on blue paper* 4$\frac{1}{4}$*in. by* 10*in.*

JOHN CONSTABLE (*contd.*)

82 Flatford Mill: the stream in the centre foreground is spanned by a wooden bridge, the figure of a man behind a steep bank on the right, cottages amongst trees, *black and red chalk, heightened with white on blue paper* 6⅜*in. by* 10¾*in.*

83 A Country Lane: an oak tree and a gate set in a hedgerow on the left, a view to a ridge of hills in the distance, *pencil* 3⅞*in. by* 2 9/16*in.*

*** Inscribed: "30 Aug 8 morning".
Exhibited: Arts Council Exhibition, 1949, no. 33.
According to the Arts Council Catalogue this drawing was probably done in Suffolk between 1812-15.

84 A View of Golding Constable's house at East Bergholt, seen from the garden; on the left over a group of bushes and trees appears the clock tower of the Church, *pencil* 7½*in. by* 11⅞*in.*

*** Inscribed: "Oct 5. 1814 ½ past 8 *i* morning".

85 The Vicarage of Feering Church, Kelvedon, Essex: the house is seen from the garden, flanked by groups of trees, *pencil* 7⅛*in. by* 9½*in.*

*** Inscribed: "30 June 1814 morning Feering Essex".
The same view of the house appears in the water-colour of Feering Church at the Whitworth Art Gallery, Manchester (Shirley, pl. 57a).

86 A Coast Scene, with numerous figures on the beach, a sailing boat drawn up near a wooden hut on the right, sailing boats off shore, stormy sky, *sepia wash, heightened with white* 2 11/16*in. by* 3½*in.*

87 Shipping on the Orwell: the river to the right with numerous sailing barges on the near bank, trees and a cottage on the left, *pencil* 4⅜*in. by* 7*in.*

*** Exhibited: Aldeburgh Festival Exhibition, 1948, Drawings, no. 32 (?).
Arts Council Exhibition, 1949, no. 35.
The Arts Council Catalogue compares this with similar drawings of about 1815 in the Victoria and Albert Museum.

88 Study of an Oak Tree standing in an overgrown hedge, a strip of grassland in the foreground, a steep bank with a piece of fencing on the right, *pencil and black and white chalk on blue paper* 11⅜*in. by* 9⅝*in.*

*** Exhibited: Arts Council Exhibition, 1949, no. 53.

89 A Willow Tree by a gate, *pencil on blue paper* 9⅝*in. by* 11⅛*in.*

*** Exhibited: Arts Council Exhibition, 1949, no. 41.

JOHN CONSTABLE (*contd.*)

90 A View of Langham Mill and Lock, near Colchester : houses and trees are seen across the lock and a figure is standing on a wooden bridge, *pencil* 3½*in. by* 4⅝*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 30.
Arts Council Exhibition, 1949, no. 34.

The Arts Council Catalogue compares this drawing with the Essex and Suffolk sketchbooks in the Victoria and Albert Museum and dates it between 1813-15.

91 A View of Weymouth Bay from the downs, Portland Bill in the distance : an extensive view over the broad valley bordered by the slopes of the downs, Osmington surrounded by trees in the middle distance, *pencil* 6 11/16*in. by* 12 3/16*in.*

*** Inscribed : " Novr 5, 1816, Weymouth ".
Exhibited : Arts Council Exhibition, 1949, no. 36.

Constable and his wife stayed with John Fisher at Osmington in Dorset after their marriage in October, 1816.

92 At Burton Ferry : study of trees with spring foliage growing on the edge of a steep bank, the branches framing a view on to a bay with sailing ships at anchor, *pencil* 6¾*in. by* 9⅞*in.*

*** Inscribed : " From the grounds of Burton Ferry ".

93 A View of Osmington in Dorset : the village is lying amongst trees in the middle distance, fields with grazing cattle in the foreground. A ridge of downs on the right with traces of the figure of George III on horseback cut in the hillside, *pencil* 4 5/16*in. by* 7*in.*

*** Exhibited : Arts Council Exhibition, 1949, no. 37.
See note to lot 91.

94 Three Studies of Trees :
The Trunk of a Tree on the banks of a stream, the roots overhanging the water, *pencil* 4¾*in. by* 3½*in.*

*** Inscribed : " 20th April, 1821 ".
Trees and Cottages by a Pond, a country road on the right, winter, *pencil* 3⅜*in. by* 4½*in.*

*** Inscribed : " Binfield, Berks, Dec. 7 1816 ".
Constable went to Binfield from Osmington when he stayed with John Fisher after his marriage.
Study for a Treetop in full leaf, *black chalk* 3⅜*in. by* 4½*in.*
*** Inscribed : " 13*th* July 1820 ".

three on one mount

*** Exhibited : Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, no. 133.
Aldeburgh Festival Exhibition, 1948, Drawings, no. 9.
Arts Council Exhibition, 1949, no. 38.

[*See* ILLUSTRATION]

JOHN CONSTABLE (*contd.*)

95 Brighton Beach : a row of houses on the right, numerous sailing vessels are drawn up on the beach, fishermen at various occupations, cloudy sky, *pencil, pen and ink and wash* $4\frac{7}{16}$*in. by* $7\frac{1}{8}$*in.*

*** Exhibited : Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, no. 146.
Aldeburgh Festival Exhibition, 1948, Drawings, no. 26.
Arts Council Exhibition, 1949, no. 50.
Watermark of 1821.
Inscribed on the back of the mount : " Brighton Beach by John Constable —I got this sketch from his son Captain Charles Constable, Indian Navy— Walter May ".
" Bought this pencil sketch from Mrs., 1897 or 98—E. Hayes ".

96 Anchors under a Cliff, *black chalk and sepia wash* $4\frac{1}{4}$*in. by* $6\frac{7}{8}$*in.*

97 The Reapers : summer evening ; a cornfield half cut, with peasants at work, is surrounded by trees, a farmhouse on the far side, the lengthening shadow of trees fall from the left, a narrow strip of grassland in the foreground, *pencil* $4\frac{3}{8}$*in. by* $7\frac{1}{16}$*in.*

*** Inscribed : " 15 Augt. 1817 6 to 7 Evening ".
Exhibited : Aldeburgh Festival Exhibition, 1948, no. 14.
Arts Council Exhibition, 1949, no. 39.
Reproduced : Arts Council Exhibition, 1949, pl. 111.

98 A View of Caister Castle, Norfolk : the castle with the high keep is surrounded by trees, a path leading to a wooden gate flanked by stretches of grass in the foreground, *pencil and grey wash* 7*in. by* $10\frac{1}{4}$*in.*

*** Inscribed : " Caister Castle, Norfolk, July 30*th* 1792 Tuesday ".
From the Collection of P. M. Turner.
Exhibited : Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, no. 141.
Oxford Arts Club, Oct.-Nov., 1937, no. 27.
Arts Council Exhibition, 1949, no. 21.
This drawing, including the inscription, may be a copy after one by Sir George Beaumont, done when Constable stayed at Cole Orton Hall in 1823. Shirley, p. 158, lists a drawing of this title under the year 1823, but gives the medium as black chalk.

99 Waterloo Bridge, seen from the left bank, St. Paul's Cathedral behind the bridge on the right, numerous small-craft on the river, sailing barges anchored on the near bank, a group of trees and several figures with boats in the left foreground, *pencil on buff paper* $4\frac{1}{4}$*in. by* $6\frac{7}{8}$*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 12.
Arts Council Exhibition, 1949, no. 40.
This drawing seems to be connected with the numerous studies of the Opening of Waterloo Bridge which Constable made in the early twenties.

[*See* ILLUSTRATION]

JOHN CONSTABLE (*contd.*)

100 Carrying Timber : a tree-trunk slung between two wheels drawn by horses, two figures sitting on the back, *pencil and wash* 4⅜*in. by* 6 15/16*in.*
A View of a Field, through an open gate with stooks of corn and trees on the far side, *pencil* 2⅜*in. by* 3¼*in.*
A Cow drinking from a Pond, *pencil* 2 15/16*in. by* 5¾*in.*
A View of Rillom Mill, on a hill to the right against an evening sky, *pencil and wash* 2⅜*in. by* 4*in.*
*** Inscribed : " Rillom Mill, Evening 1826, March ".
four on one mount
Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 11.
Arts Council Exhibition, 1949, no. 51.

101 A Coast Scene with a boat drawn up on the shore and figures ; a cart on a rough track at the bottom of a steep hill on the right, cloudy sky, *pencil* 4½*in. by* 7⅛*in.*
*** Inscribed : " Nov. 16. 1828 ".

102 A View of Salisbury Cathedral across meadows, a stream flanked by trees on the left, *black chalk and pencil* 8 9/16*in. by* 13*in.*
*** Inscribed : " J. Constable, R.A. 23n Nov. 1829 Salisbury ".
Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 23.
Arts Council Exhibition, 1949, no. 52.
According to the Arts Council Catalogue only the date and perhaps the place-name appear to be written by Constable ; it refers to a comparable drawing in the Victoria and Albert Museum (no. 254-1888) which is inscribed " Sarum 20 Nov 1829 ".

WATER-COLOUR DRAWINGS

103 The Coronation Procession of William IV passing Charing Cross : the view is down Whitehall, Northumberland House on the left. The square is crowded with spectators, carts drawn up in the foreground and a ladder are being used as vantage points ; in the centre a circular pavilion, figures in the windows and on rooftops along the route, *water-colour* 8¼*in. by* 12*in.*
*** From the Collection of P. M. Turner.
Exhibited : Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, no. 167.
The Oxford Arts Club, Oct.-Nov., 1937, no. 6.
Reproduced : *The Burlington Magazine*, May 1937 (in colour).
Shirley, pl. 122.
The Studio, 1937, pl. 35 (R. H. Mottram, *Old England*).

104 A Study of Trees, Spring : a tall tree in the centre, a light green bush screening the trunk in the foreground ; a view on to a row of trees on the left and to a ridge of distant hills on the right, light blue sky with white clouds 9⅝*in. by* 6⅝*in.*
*** Exhibited : Arts Council Exhibition, 1949, no. 42.

JOHN CONSTABLE (*contd.*)

105 A View of Hampstead : a group of trees on the right and in the middle distance on the left ; across a stretch of grassland with grazing sheep appears a blue hill with rooftops ; cloudy summer sky $6\frac{7}{8}$*in. by* $6\frac{1}{2}$*in.*

*** Exhibited : Arts Council Exhibition, 1949, no. 43.

[*See* ILLUSTRATION]

106 A House in Hampstead : the three-storeyed house on the right, a group of fir trees on the left, grey sky, *pencil and water-colour* $3\frac{7}{16}$*in. by* $4\frac{7}{8}$*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 12.
Arts Council Exhibition, 1949, no. 44.

107 Seascape with Sailing Boats in a stiff breeze, cloudy sky, *water-colours* $1\frac{7}{16}$*in. by* $2\frac{8}{16}$*in.*
Seascape with Sailing Boats, storm approaching, *water-colours* $1\frac{9}{16}$*in. by* $3\frac{1}{16}$*in.*

two on one mount

*** Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 18.
Arts Council Exhibition, 1949, no. 47.

108 The Seafront of a Town at Low Tide : a row of houses on the right, below them sailing boats drawn up on the beach between breakwaters; a bay is stretching to the left with sailing boats anchored off shore, a ridge of high hills in the left background, *pencil and water-colours, recto* $3\frac{1}{8}$*in. by* $9\frac{11}{16}$*in.*
A slight sketch of a man carrying a tray on his head, *pencil, verso*

*** Exhibited : Arts Council Exhibition, 1949, no. 49.
The drawing has been done on two adjacent pages of a sketchbook.

109 Sunset at Sea : the sun is sinking into the sea surrounded by a red glow, a bank of grey clouds over the horizon, *water-colours* $3\frac{1}{8}$*in. by* $3\frac{7}{8}$*in.*

*** Exhibited : Oxford Arts Club, Oct.-Nov., 1937, no. 16.
Arts Council Exhibition, 1949, no. 48.

110 Cloudscape : a stormy sky over treetops and distant hills $4\frac{3}{16}$*in. by* $5\frac{5}{16}$*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, Drawings, no. 3.
Arts Council Exhibition, 1949, no. 45.

111 A Cloudy Sky over the roof of a cottage and treetops, the grey clouds are drifting from left to right : evening light $2\frac{3}{4}$*in. by* $4\frac{5}{16}$*in.*

*** Exhibited : Oxford Arts Club, Oct.-Nov., 1937, no. 16.
Aldeburgh Festival Exhibition, 1948, Drawings, no. 27.
Arts Council Exhibition, 1949, no. 46.

PAINTINGS

JOHN CONSTABLE (*contd.*)

112 A View on the Stour: the river is seen from sloping meadows bordered by trees, and winds from the right foreground to the distance on the left, a ridge of wooded hills at the back $8\frac{1}{2}$*in. by* $13\frac{1}{4}$*in.*

*** Inscribed in pencil on the back of the stretcher: "Stour 1804."
From the Collections of Isabel Constable and Sir Michael Sadler, K.C.S.I., C.B.
Exhibited: Burlington Fine Arts Club, Winter Exhibition, 1933-4, no. 61.
Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, no. 21.
Aldeburgh Festival Exhibition, 1948, no. 4.
Arts Council Exhibition, 1949, no. 3.
The view is from north of the river looking across towards Manningtree (Arts Council Catalogue).

113 A Sketch for a Self-portrait (?), three-quarter length, in brown coat and stock, slightly turned to the right, the gaze directed to the left, *unfinished*, *recto*; Half-length Figure of a dark-haired boy, facing the spectator, in a light brown coat open at the neck, with white cuffs, carrying a large folio under his right arm, *verso*, *on panel* 10*in. by* $7\frac{1}{4}$*in.*

*** Both may date from about 1805 (Arts Council Catalogue).

[*See* ILLUSTRATION, *verso*]

114 Autumn Landscape near East Bergholt: meadows with trees and hedgerows sloping from right to left into a valley, two large trees and cattle in the foreground, the tower of a church in the middle distance and a line of hills bordering the horizon, *on panel* $9\frac{3}{4}$*in. by* $14\frac{1}{4}$*in.*

*** From the Collection of Sir Michael Sadler, K.C.S.I., C.B.
Exhibited: Burlington Fine Arts Club, Winter Exhibition, 1933-4, no. 64.
Aldeburgh Festival Exhibition, 1948, no. 2.
Arts Council Exhibition, 1949, no. 2.
Reproduced: Shirley, pl. 27.
The church in the distance seems to be Stoke-by-Nayland (Arts Council Catalogue).

115 Cloudscape: a cloudy sky over a ridge of distant hills, the sky is of brilliant blue, white clouds partly screened by a raincloud on the left are drifting from left to right, *on panel* $5\frac{5}{8}$*in. by* $8\frac{7}{8}$*in.*

*** From the Collection of Sir Michael Sadler, K.C.S.I., C.B.
Exhibited: Burlington Fine Arts Club, Winter Exhibition, 1933-4, no. 4.
Aldeburgh Festival Exhibition, 1948, no. 9.
Arts Council Exhibition, 1949 no. 10.
Painted *circa* 1816 (Aldeburgh Festival Catalogue).

JOHN CONSTABLE (*contd.*)

116 A Country Road near East Bergholt with the figure of a resting man : a wide bend of the road takes up the foreground ; leaning against a milestone on the left lies a man, legs crossed, his hat and stick with a white bundle near him. The road runs to the right flanked by two tall trees ; the figure of a horseman in a bend ; across a hedge to the left a view on to a valley with meadows and trees and a distant church, a ridge of hills in the background. *on board, recto* 8¼*in. by* 12½*in.*

*** Inscribed : "October 13th 1809 EB". The distant Church appears to be that at Stoke-by-Nayland (Arts Council Catalogue).

Landscape with a Country House on a Hill : the house is seen across a wide grassy slope bordered by woods, a summer house on the right, a path with figures amongst trees on the left, cattle grazing, *verso* 5⅝*in. by* 11⅝*in.*
According to the Arts Council Catalogue this might be a view of Malvern Hall, Warwickshire, though from a different aspect than the other Malvern Hall views.

[*See* ILLUSTRATION, *recto*]

117 Constable's Birth-place, East Bergholt : a frontal view of the house flanked by tall trees seen across a white wooden fence and a strip of lawn in the foreground, a road leading to the gate with a figure in red on the left 3½*in. by* 8⅛*in.*

*** The same house as on the left of the sketch "*Village Fair*", in the Victoria and Albert Museum, no. 128/88 (reproduced Shirley, pl. 42), generally dated 1811.

118 Landscape with a Stormy Sky : a bare hill with houses and a line of trees on its ridge on the right, an extensive view over a plain on the left, grey and white clouds drifting from left to right, *brown paper on panel* 8⅞*in. by* 11⅜*in.*

*** From the Collection of Hugh Constable.
Exhibited : Aldeburgh Festival Exhibition, 1948, no. 14.
Arts Council Exhibition, 1949, no. 13.

119 The Edge of a Wood : a large group of trees is bordering a small stretch of grass in the foreground, two sheep in the shade on the left, a light blue summer sky with white and pale grey cumulus clouds, *paper on panel* 11½*in. by* 9⅜*in.*

*** From the Collection of Sir Michael Sadler, K.C.S.I., C.B.
Exhibited : Aldeburgh Festival Exhibition, 1948, no. 3.
Arts Council Exhibition, 1939, no. 14.

JOHN CONSTABLE (*contd.*)

120 Landscape with Trees and Clouds : a ploughed field in the foreground bordered by trees and meadows stretching into the distance; a summer sky covered by purple rain-clouds with glimpses on to bright blue sky and large white cumulus clouds, *paper on panel* 9*in. by* 11⅜*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, no. 12.
Arts Council Exhibition, 1949, no. 11.

[*See* ILLUSTRATION]

121 A Stormy Sky over Treetops : the pale yellow glow of the sun is breaking through a ceiling of dark grey clouds, *millboard mounted on panel* 3¾*in. by* 5½*in.*

*** From the Collections of Hugh Constable and Alexander Young.
Exhibited : Aldeburgh Festival Exhibition, 1948, no. 13.
Arts Council Exhibition, 1949, no. 9.
On a label on the back of the picture is written : " From Hugh Constable, the grandson of the artist to Messrs. Agnew & Sons, London, sold by the latter to Alexander Young—at his death back to Agnews and from them to W. Scott-Key (?) ".

122 Wooded Landscape with a View across the River Orwell : the near bank is seen from a slope with a clump of trees on the left and red rooftops amongst trees on the right ; the river flows in the middle distance, wooded hills in the background ; stormy sky, *on panel* 4⅞*in. by* 6½*in.*

*** Exhibited : Arts Council Exhibition, 1949, no. 1.
An early Work (Arts Council Catalogue).

123 Interior of a Stable with a Donkey and Foal : they are lying amongst straw, a broken manger on the left, stairs leading to a doorway on the right, *signed and indistinctly dated*, 1810, 1814 *or* 1819, *on panel* 8*in. by* 10⅛*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, no. 15.
Arts Council Exhibition, 1949, no. 8.

124 Elder Trees in Blossom : two trees against a background of dark undergrowth, the light blue sky partly overcast by purple rainclouds 11⅝*in. by* 9⅜*in.*

*** Exhibited : Aldeburgh Festival, 1948, no. 5.
Arts Council Exhibition, 1949, no. 7.
The Aldeburgh Catalogue dates this sketch 1821 ; according to the Arts Council Catalogue it seems earlier, probably before 1810.

[*See* ILLUSTRATION]

JOHN CONSTABLE (*contd.*)

125 Sailing Boats off Shore in a Choppy Sea : a sailing boat drawn up on the beach. dark grey stormy sky, *on panel* 8½*in. by* 11⅝*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, no. 7.
Arts Council Exhibition, 1949, no. 18.

126 Cloudscape : grey and white cumulus clouds drifting from left to right, patches of blue and layers of lighter clouds at a greater height in the background, *paper on canvas* 11⅝*in. by* 19¼*in.*

*** Inscribed in Constable's hand on a piece of paper stuck on the stretcher : " Augt. 1 1822 11 o'clock A.M. very hot with large climbing clouds under the Sun. Wind westerly— "
Exhibited : Aldeburgh Festival Exhibition, 1948, no. 10.
Arts Council Exhibition, 1949, no. 12.
Reproduced : Arts Council Catalogue, pl. 1.

127 Seashore with Fishermen near a boat : the shore curves in a wide bay from the middle foreground to the right, a boat with two fishermen near it is drawn up on the beach, the bow of another is seen higher up on the shore to the right; Martello Towers along the coastline, sailing boats in the distance to the left, stormy sky, *brown paper on canvas* 12½*in. by* 18¾*in.*

*** Exhibited : Aldeburgh Festival Exhibition, 1948, no. 6.
Arts Council Exhibition, 1949, no. 17.
Reproduced : Arts Council Catalogue, pl. IV.

128 Landscape with Windmills and a Cornfield near Brighton : the field is stretching in a vast curve to the left, bordered by downs on both sides, a grassy path on the near side in the foreground, a windmill on a height to the left and another at the foot of the hills near a village in the middle distance, evening, dark grey and white cumulus clouds tinged with pink are drifting from left to right, patches of brilliant blue 12⅞*in. by* 19¾*in.*

*** From the Freshfield Collection and the Collection of Sir Felix Cassel, Bt.
Exhibited : Aldeburgh Festival Exhibition, 1948, no. 1.
Arts Council Exhibition, 1949, no. 16.
Reproduced : Shirley, pl. 79a, where it is dated 1822.
Engraved by David Lucas, p. 44, " Cornfield near Brighton ".

[*See* ILLUSTRATION]

129 Evening Landscape : cattle grazing on a gently sloping meadow in the foreground, an extensive view across fields and trees towards a distant range of hills, the clouds are coloured by the setting sun 9⅞*in. by* 13⅝*in.*

130 Twilight : an evening sky richly tinted in reds and blues over dark chimney-stacks, *on panel* 3⅜*in. by* 5*in.*

*** From the Collection of Hugh Constable.
Exhibited at Messrs. Leggatt Brothers in 1899.

JOHN CONSTABLE (*contd.*)

131 Portrait of Mary Constable, sister of the artist, three-quarter length, facing, in a black dress, holding a handkerchief, wearing a high comb and gold ear-rings; a red curtain on the right, a view on to a hilly landscape on the left $7\frac{5}{8}$*in. by* $6\frac{5}{8}$*in.*

*** From the Collection of Mrs. Crump, of Sudbury, Suffolk.

132 Portrait of a Lady with fair hair: nearly half-length in a red dress with lace trimmings, and wearing a white bonnet with flowers on her head; she is looking to the right; green background $20\frac{1}{2}$*in. by* $16\frac{1}{2}$*in.*

133 Portrait of Mrs. Maria Constable, half-length in a white dress, with a coral necklace, a blue cloak lined with yellow behind her, holding a book in her right hand, her head turned to the left, against a landscape background $29\frac{1}{4}$*in. by* $27\frac{1}{4}$*in.*

From the Collection of D. H. Leggatt, Esq.

*** Reproduced: Shirley, pl. 3a, who dates this picture between 1812 and 1814 (Shirley, LXXVII).

134 Seven Figures: Alexander Pope, actor and painter, is seated in his library, his two younger sons and their tutor on the left. His elder son is standing on the right with a lady who is said to be Pope's second wife, a French poodle at their feet; a view of a park landscape through a window on the left $43\frac{1}{2}$*in. by* $33\frac{3}{4}$*in.*

*** Reproduced: Sacheverell Sitwell, *Conversation Pieces*, pl. 118.
Sir Charles Holmes bases the identification of Pope's second wife, the actress Marie Ann Pope, who died in 1803, on a portrait by Shee at the Garrick Club. To date the painting before that seems impossible on stylistic grounds. Shirley, p. LXXIX, dates the picture between 1807-1810. See also: Shirley, "Constable as a Portrait Painter", *Burlington Magazine*, June, 1937.

135 Spilsbury: a dapple-grey horse, standing before a group of trees and dense undergrowth; through a gap in the centre a view to distant hills, on the right a sloping meadow with trees $24\frac{1}{2}$*in. by* $29\frac{1}{4}$*in.*

*** Inscribed: "1811 Spilsbury".

From the Collection of M. Woodman.
Exhibited: Constable Centenary Exhibition, Messrs. Wildenstein, London, 1937, no. 33.
Published and reproduced: C. J. Holmes, "Spilsbury 1811, by John Constable", *Burlington Magazine*, September, 1916.

[*See* ILLUSTRATION]

JOHN CONSTABLE, R.A.

136 THE MARINE PARADE AND OLD CHAIN PIER, BRIGHTON:

In the left centre a brilliant shaft of sunlight illumines the façades of the Marine Parade, Brighton: in the centre the old Chain Pier juts out into the sea: on the right fishing boats heeling over in the stiff breeze are making for the shore. The left and centre foreground are a microcosm of seaside life: at the water's edge men and boys strain to haul in the nets: a coastguard with his telescope watches an incoming boat: ladies, one beneath an umbrella, stroll on the foreshore: on the left is seen the stern of a boat drawn up high and dry; on a barrel a fisherman is sitting, his dog at his side; on an upturned boat sits a boy, beneath him a still-life composition of flat-fish spilling from a creel; anchors, nets and balks of timber are visible near at hand; in the distance, bathing machines and a horse ridden into the sea.

The whole of the top half of the canvas is filled with a superbly studied and realised cloudscape, the left hand with fleecy cumulus glowing with a sunlight which is being rapidly overcast by the dark clouds of an oncoming squall which in their turn are pierced by fingers of light striking the green-blue sea. 49½*in. by* 71½*in.*

*** From the Collection of Lieutenant Colonel A. C. Sheepshanks.

Exhibited: Royal Academy, 1827.

Exhibited: Royal Institute, 1828.

Exhibited: Royal Academy, 1888, Old Masters Exhibition.

Exhibited: Leeds Municipal Art Gallery, 1889, Loan Exhibition of Old Masters.

Exhibited: Messrs. Thos. Agnew & Sons, Loan Exhibition of English Landscapes, 1926.

Exhibited: Royal Academy, 1934, Exhibition of British Art, No. 633.

Exhibited: Tate Gallery, 1937, Constable Centenary Exhibition.

Exhibited: The Art Institute of Chicago, 1946, Masterpieces of English Painting, No. 34 (reproduced on pl. 16 of this catalogue).

Engraved by Frederick Smith.

Reproduced: Sir Charles Holmes' *Constable*, p. 177.
Shirley, pl. 106.

Constable refers to this picture in a letter written to Canon Fisher on August 26th, 1827. He writes, "*My Brighton was admired on the walls, and I had a few nibbles out of doors*".

[*See* FRONTISPIECE]

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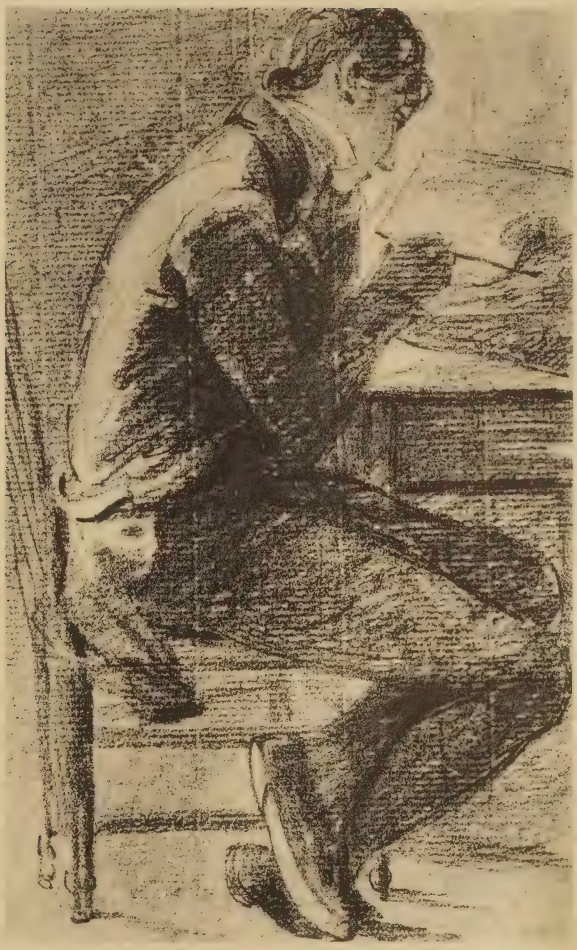

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PRICES AND BUYERS' NAMES

Lot		£	s.	d.
1	Maynard	58	0	0
2	Lessore	6	0	0
3	Leggatt	72	0	0
4	Partridge, F.	50	0	0
5	Agnew	52	0	0
5A	Horley	380	0	0
6	Agnew	230	0	0
7	Abdy, Sir R.	90	0	0
8	Blackman, Prof. J. E.	30	0	0
9	Colnaghi	4	0	0
10	Fine Art Society	52	0	0
11	Passed			
12	Blackman, Prof. J. E.	14	0	0
13	Agnew	100	0	0
14	Colnaghi	155	0	0
15	Friends of Bristol Gallery	110	0	0
16	Lessore	10	0	0
17	Hussey, J.	20	0	0
18	Tooth	52	0	0
19	Spink	14	0	0
20	Colnaghi	70	0	0
21	Lowinsky, Mrs.	40	0	0
22	Spink	22	0	0
23	Fine Art Society	28	0	0
24	Fine Art Society	140	0	0
25	Allendale, Lady	60	0	0
26	Morgan, G. Vaughan	22	0	0
27	Ruskin Gallery	30	0	0
28	Akester	34	0	0
29	Block, Dr.	22	0	0
30	Fine Art Society	16	0	0
31	Cooling	120	0	0
32	Carew	25	0	0
33	Colnaghi	35	0	0
34	Amory, R. H.	50	0	0
35	Mitchison	140	0	0
36	McGregor	140	0	0
37	Fine Art Society	50	0	0
38	Redfern Gallery	130	0	0
39	Tooth	105	0	0
40	Tooth	120	0	0
41	Lacroix	950	0	0
42	Hope, Lord J.	24	0	0
43	Hunter	310	0	0
44	Powell, H. N. Bayne-	12	0	0
45	Agnew	11	0	0
46	Fine Art Society	22	0	0
47	Leggatt	16	0	0
48	Fine Art Society	16	0	0
49	Stokes, E. D.	20	0	0
50	Colnaghi	36	0	0
51	Meatyard	36	0	0
52	Phillips, Dr.	16	0	0
53	Meatyard	10	0	0
54	Rofe	11	0	0
55	Frost & Reed	20	0	0
56	Oppe	20	0	0
57	Passed			
58	Squire	14	0	0
59	Leggatt	10	0	0
60	Leggatt	10	0	0
61	Lewis, L.	36	0	0
62	Agnew	12	0	0
63	Agnew	68	0	0
64	Agnew	55	0	0
65	Frost & Reed	32	0	0
66	Leggatt	40	0	0
67	Burmester	10	0	0
68	Agnew	190	0	0
69	Spink	25	0	0
70	Spink	82	0	0

Lot		£	s.	d.
71	Spink	42	0	0
72	Fine Art Society	68	0	0
73	Fine Art Society	40	0	0
74	Fine Art Society	40	0	0
75	Leggatt	40	0	0
76	Lewis, L.	48	0	0
77	Fine Art Society	110	0	0
78	Baker, N.	42	0	0
79	Agnew	65	0	0
80	Colnaghi	25	0	0
81	Cowen, J. D. ..	10	0	0
82	Leggatt	38	0	0
83	Bradley, R. F. ..	62	0	0
84	Morgan, G. Vaughan	22	0	0
85	Phillips, Dr. ..	20	0	0
86	Phillips, I.	20	0	0
87	Jaffe	48	0	0
88	Leggatt	35	0	0
89	Phillips, Dr. ..	14	0	0
90	Lewsen, C. S. ..	38	0	0
91	Agnew	58	0	0
92	Ring, Miss	12	0	0
93	Katz	22	0	0
94	Tooth	130	0	0
95	Tooth	85	0	0
96	Mitchison	12	0	0
97	Tooth	65	0	0
98	Leggatt	25	0	0
99	Fine Art Society	115	0	0
100	Colnaghi	55	0	0
101	Fine Art Society	15	0	0
102	Meatyard	42	0	0
103	Ostrer	340	0	0
104	Agnew	200	0	0
105	Fine Art Society	200	0	0
106	Barclay	12	0	0
107	Partridge, F. ..	70	0	0
108	Fine Art Society	60	0	0
109	Leggatt	45	0	0
110	Colnaghi	85	0	0
111	Lester	32	0	0
112	Tooth	320	0	0
113	Patch	150	0	0
114	Katz	390	0	0
115	Agnew	170	0	0
116	Cookson, C.	1,600	0	0
117	Phillips, I. L. ..	280	0	0
118	Colnaghi	150	0	0
119	Lester	450	0	0
120	Agnew	850	0	0
121	Wildenstien ..	340	0	0
122	Charrington ..	180	0	0
123	Leggatt	310	0	0
124	Horley	450	0	0
125	Cookson, C. ..	500	0	0
126	Colnaghi	480	0	0
127	Agnew ..	1,000	0	0
128	Agnew ..	2,000	0	0
129	Katz	820	0	0
130	Leggatt	130	0	0
131	Denton	50	0	0
132	Lawson	130	0	0
133	Leggatt	210	0	0
134	Carew	190	0	0
135	Frost & Reed ..	480	0	0
136	Lambert ..	13,500	0	0
	Total of Sale ..	£32,649	0	0

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